

to the said Frederick A. Hall, and upwards of twenty feet back from the line of road.

And whereas the said Frederick A. Hall proposes to erect in front of the aforesaid house, and attached thereto, a colonnade of iron columns, and to form the roof by means of extending the first-floor joists through the external front wall. The flat, soffit, and fascia he intends to form with fire-proof materials."

The referees awarded "that it will be contrary to the Metropolitan Buildings Act to erect the colonnade roof in question, in the manner proposed by the said Frederick Andrew Hall, and that such colonnade roof must be wholly constructed of fire-proof materials."

DISTRICT SURVEYORS' FEES.

MAOISTRATEN' DECISION AS TO ADDITIONS.

On Thursday, the 13th inst., Mr. William Dean, baker, of Sydenham, was summoned before Mr. Trail, the sitting magistrate at the Greenwich police court, by Mr. C. R. Badger, district surveyor, for the sum of 3*l.*, being the fees for two additions to a second-rate house, viz. 1*l.* 10*s.* for building an oven in the rear, and 1*l.* 10*s.* for the addition of a new shop-front. A correspondent sends us the following particulars:—The notice was filled up by Mr. Robert Smith, oven-builder, for the oven, and left at Mr. Buller's, carpenter, Sydenham (for Mr. Badger), who interlined in the same "a new shop front, &c." Mr. Badger stated, that as the work was executed by two different builders, and, moreover, at two distinct periods, he was clearly entitled to two fees. In answer to which, Mr. Dean called Mr. Buller, carpenter, of Sydenham, who proved to the satisfaction of the magistrate, that the works were proceeding at one time. Mr. Trail said he never gave his judgment with more conscientious satisfaction than he did in this case, that Mr. Badger was not entitled to more than one fee for the alterations, as it was proved that there was no special time between the works, and instanced, that if he were to put up a verandah to one window, or if he were to put up verandahs to twenty windows the fee would be the same, he should not have to pay for twenty additions; and twenty and two were the same in point of law. At this decision Mr. Badger appeared very much dissatisfied, and said he should take the opinion of the official referees. It was ultimately arranged that Mr. Dean should pay 1*l.* 10*s.* when called upon, and the expenses of the summons should stand over for the present.

THE COLOSSUS AND THE ARCH.

MR. EDITOR.—It surely never can be seriously intended to hoist up the *real* statue of the duke and his horse, and set them both together in their position to enable their true effect to be estimated? It must be a joke, or if it is not, I never heard a wilder thing.

The only use of setting the figures up would be, to see how far the general mass or bulk combines with the structure below, or the contrary; now this could be developed quite as well by a Guy Fawkes Duke and a straw horse, covered with some yards of McIntosh, which any saddler, or the stuffer employed at the Zoological Gardens, would readily make to imitate the real things. If the object is "Truth," this would be the way to arrive at it; but I cannot help thinking the advocates for placing the duke here hope to out-general their opponents, by getting the figures once up, and then leaving the interests of the public to cool over the matter or their eyes to be familiarised to the deformity.

With every wish, Mr. Editor, for your success in this and every other effort you are making in the right direction, believe me yours faithfully,
MINIMUS.

London, Aug., 22, 1846.

It seems to have been forgotten by the Government when they unwisely assented to this arrangement, that the pedestal must be built (an expensive piece of work), and that all the upper part of the scaffolding must be removed in order that the parties who are to pronounce for the nation, whether the arch looks bearable or unbearable when the statue is upon it, may be able to judge.

FREEMASONS OF THE CHURCH.

August 11th. Mr. French, architect, in the chair. Mr. Henry Cox exhibited a bust of Diomedes, a small figure of Hercules sitting upon a rock, and a mask of the Apollo Belvidere, being *solid deposits* by the *electrotype process*. A paper was read by Mr. John Brown, on the artistical effects which may be given in architectural views, by combining etching with lithography. Mr. E. B. Price introduced to the meeting some fine rubbings from brasses, in Northfleet, Willesden, Charlham, Hever, Saltwood, and Weston Abbey; an interesting discussion took place on the monogram I. H. S., in which Dr. Wright and Messrs. Archer and Purland took part. Mr. J. W. Archer stated that he had discovered the position of part of Baynard's castle, by excavating, and promised to bring the subject before the next meeting.

The chairman then read a lecture "On the Architectural allusions in Shakespeare's Works;" pointing out how the immortal plays recel to mind some of the finest works of art, and what glorious subjects they afford for the pencil of the painter. Although in Shakespeare's days it is highly probable that much change of scenery was not known, in later times his plays have been got up with admirable attention to the costume and pictorial illustrations of the different countries and eras chosen to be represented, to which the perfection of modern machinery has largely contributed. The advantages of modern travel have enabled managers of the present day to produce a drama with a reality and magnificence unknown to the time of the Elizabethan poets. Thus, in the play of "Anthony and Cleopatra," the scenery might embrace some of the splendid buildings which adorned Egypt from the days of the haughty Pharaohs to the last of the munificent Ptolemies, the celebrated Queen herself, the back-ground closing up with a view of the mighty pyramids, beneath whose shadows so many dynasties had risen and passed away. In "Coriolanus" we see Rome before it was adorned by the magnificence of the Cæsars, but still rich in the gifts, more useful than show, of the proud Tarquins, and the still prouder consular rulers of the republic,

"aqueducts

Among the groves and glades rolling along
Rivers, on many an arch high over head."

Rogers' Italy.

In "Julius Cæsar" we find the seven-billed city becoming imperial in its architecture, as it was in every other respect, and arches and temples, porticos and theatres, crowd upon the view, and Shakespeare expressly lays some of his scenes in the forum—

"Once

"And along the centre of their universe,"

the place of all others in the world full of extraordinary associations, and where

"The very dust we tread stirs us with life,

And not a breath but from the ground sends up
Something of human grandeur."—Rogers.

In "Pericles, Prince of Tyre," the scenes are in classic ground, and one is of a strictly architectural character, the temple of Diana at Ephesus, accounted one of the seven wonders of the world (Act V., scene 3).

In the play of "Julius Cæsar," we find an expression which has appeared to some critics to be an anachronism. Marcellus, one of the tribunes, rebukes the citizens for their eagerness to run after Cæsar,

"Many a time and oft

Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
To see great Pompey pass the streets of Rome."

(Act I., scene 1).

But although in the first place we think that Shakespeare may be allowed a poet's privilege, and should not be judged by rules too strictly, yet it is not so certain that chimneys or something thereto equivalent, were unknown among the ancient Romans, for Palladio says, "The ancients, to heat their chambers, did serve themselves in this manner; they made their chimneys in the middle with columns or brackets, which bore up the architrave upon which were the funnels of the chimneys, which conveyed away the smoke."—Richardson's Translation, p. 103.

In Shakespeare's time England possessed

many fine mansions, adorned with splendid specimens of chimney shafts, so eminently characteristic of Tudor building, rendering his allusions natural, one in the "third part of Henry VI."

"The raven took'd her on the chimney's top;"

and one in "Macbeth,"—

"Where we lay.

Our chimneys were blown down."—Act II.

In connection with interiors, the lecturer noticed, that in Shakespeare's plays there are some most interesting illustrations, viz.:—tapestry, or arras, as such hangings were called from the city which was a great seat of their manufacture. And, although the walls were covered with such costly hangings, the floors had not, in Shakespeare's days, the modern luxury of carpets; the substitute for which were generally rushes: thus, in the "Taming of the Shrew," Grumio, preceding his master Petruchio, inquires of the servants at his country house, "Is supper ready, the house trimmed, *rushes strewed, cobwebs swept*?"—(Act IV., scene 1.)

The lecture was illustrated by Mr. Nixon, the sculptor, who exhibited a cast of the bust of Shakespeare, in Stratford-upon-Avon Church, and a medal. A letter was also read from Mr. John Britton, accompanying a portfolio of beautiful drawings of Stratford-upon-Avon Church, and numerous buildings with which Shakespeare was connected.

The first lecture on "Fresco Painting," by Mr. W. C. Thomas, was announced for October 13th.

SHEFFIELD SCHOOL OF DESIGN.

On the 19th inst. the annual meeting of the Sheffield School of Design was held, Mr. Richard Solly in the chair: when a report was read, prizes were distributed, and the new master, Mr. Young Mitchell (appointed by the Council in London) read an address. The advantages of the school appear to be more appreciated than they were, though still, less than is to be desired. The following are extracts from Mr. Mitchell's address:—

"The arts and manufactures of England, during a long and rapid progress of both, have unaccountably overlooked the value of that close and intimate connection, which should have confirmed the influence and doubled the resources of each. A secret so obvious to the progress of inventions, as to make it matter of wonder how it should any where have remained a secret so long, has been discovered in most of the other European states sooner than in our own; and countries far less richly endowed in the elements of commercial prosperity have shewn by evidence, which the Englishman has the opportunity of reading in most of the markets he frequents, of the wealth which results from such a union. France, Italy, Belgium, Prussia, nay, many even of the small German states, have learned the refining and profitable lesson, and teach it to-day by those statistical instructors, to which the merchant and the manufacturer have the most direct and natural access. Recognising the superiority of England in most of the industrial substances, they have called into their aid the genius of *form*, and products, in whose mere manufacturing processes England may defy competition, have driven and are driving her merchants from the mart of the world, by the force of their appeal to the sense of beauty; and this is in the natural order of things."

"Those who would hold the first place in the contest of a wide and crowded industry, by which all the material wants of the world are largely supplied, must enlist beauty of form and purity of taste on their side." "The object is to develop amongst England's skillful labourers the one capacity for the perfecting of her staples, which has been allowed to slumber. There is no design to take the workman away from 'his tools,' only to teach him their more graceful and accomplished use. Those whom I now address, know well that whatever the amount of capital they may employ, and whatever skill and energy may be exerted in its direction, they are insufficient, if to them be not added the assistance of as skilled and intelligent workmen as those of neighbouring nations. Here, then, the workman will commence his artistic education, and I see no reason why such education should not be common to all,